TYCI

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TYCI IS 3 YEARS OLD THIS MONTH!

When we started TYCI, there were only a couple of people involved. Now, we have a heady group in Glasgow itself and contributors based all over the world. Every day we are so pleasantly surprised by how much what we do has resonated with people so thank you for giving up your time to read our articles, sending us links and emails and tweets, and helping us shape a community we want to be a part of.

Everyone in TYCI is a volunteer and there is no better feeling than sharing ideas with people who share your worldview, hoping to make a tiny difference, so thank you for being a part of that.

This month, we have a jam-packed calendar of fun events, including hosting the only Scottish date of Carrie Brownstein's book tour (13 November, Glasgow Women's Library) and Los Campesinos! and Bruising at Stereo (19 November). Hope to see some of your lovely faces there!

Here's to another three years.

TYCI x.

SLOWCOACHES

Naina Bhardwaj caught up with Heather Perkins of the band ahead of their Glasgow show.

Tell us a bit about the band.
Slowcoaches comes from Leeds and we moved to London about a year and a half ago. It is the first band I ever played an instrument in. I play the role of singer / bassist, Matty plays the role of singer / guitarist and Liam plays the role of drummer.

How would you describe your sound?
Loud, bitter and reluctantly hooky pop music.

How did you all initially get together?
Matt and I first met cause I shouted at him across a street that he looked like Kurt Cobain come back from the dead. We bumped in to each other again (literally, he was skating down my street) a couple hours later and became friends. We hung out pretty much every day after that. I'd been thinking about wanting to play in a band and we decided to do it.

How has your sound evolved since you originally began making music?
I think mainly we've just been trying to take a little bit more time over what we're writing. I have a really short attention span so previously we'd work on a song and in 20 minutes it'd be done. Now we're trying to be a bit more creative, think a bit more about what we're doing, figure out how we can mutate without becoming unrecognisable.

How difficult is it for up and coming bands to become recognised?
I guess the idea of recognition depends what your objectives are as a band. I meet so many people in bands that have very different opinions on what recognition or success is. I think there's a great vibrant scene in the UK at the moment and it's much easier to access up and coming bands from across the world. Being recognised as an integral part of a scene or whatever can mean more to some bands than selling out Brixton Academy or whatever.

Why should people go out and buy your album?
I don't know. I don't care as long as people hear it and want to come and watch us play.

This is an excerpt. To read the full article, visit tyci.org.uk. For more on Slowcoaches, head to facebook.com/slowcoachessux.

Girls Against

Samantha King interviews the young women behind a new initiative looking to draw attention to the issue of groping and sexual harassment of women at gigs.

First of all, what you're doing is absolutely incredible and something that many people feel is long overdue. Has this been something you've been thinking about for a while or was it inspired by anything in particular?

Anna: Thank you! We've always felt angered by the scale of sexual harassment that occurs to gig go-ers who are just trying to enjoy the music, so it's always been in the back of our minds. But, after a member of the team had a particularly bad experience with groping at a gig, we decided to take matters into our own hands and create a campaign set out to raise awareness and eradicate sexual assault at gigs.

You've been getting support from the likes of Circa Waves, Gengahr, Swim Deep and Spector, to name a few. What's it been like to work with them and to hear them speak out against harassment at their gigs?

Anna: Working with these bands has been extremely humbling, especially as these are artists who we collectively look up to and listen to, and has allowed us to boost our campaign around the scene. Hearing them speak out, in particular, has been wonderful; bands acknowledging sexual assault only enforces its severity further, and perpetrators can realise that they aren't getting away with it, especially if who they've paid to see knows exactly what's going on, and is not turning a blind eye. Many bands were shocked that it occurred at their own gigs, so this was even more the reason for them to bring attention to our cause.

Your group has inspired a lot of people to come forward with their stories, with some even saying it's an issue they weren't even aware was happening - did you ever feel that yourselves before starting the group?

Anna: We all were aware that groping is common, particularly at gigs we attend, but the amount of stories we have received as of yet has been astonishing. Many felt less alone after knowing that it was not just them, but this makes it no less acceptable. Due to its regularity, however, we are pushed even further to make this campaign one that will really make a difference to the lives of vulnerable gig-goers in all genres of music.

Do you feel harassment at gigs is something that's perhaps been normalised?

Hannah: Yeah, unfortunately I think it has. I think victims are too scared to speak up about it in case they're seen to be making a fuss; its part of a wider problem of the victim blaming society we live in. Also, brushing up against people is common at gigs, it's the nature of the event so people don't want to accuse someone wrongly and then be shamed for it. However, it is obvious when you are assaulted, so we encourage those who are to not be scared to speak out.

How would you respond to people that might claim you're 'overreacting' to what goes on at some gigs?

Hannah: I think that's absolute bullshit. It goes back to part our victim blaming society. Sexual harassment is illegal - you wouldn't do it on the street so why is it acceptable at a gig? Anybody who thinks victims need to get on with it needs to think about saying that to a friend or relative after they've told them they were groped at a gig. It's not acceptable; a gig is not an opportunity for someone to assault. A lot of these people who think this genuinely don't know about the facts and how it can make victims feel so it's one of our aims to educate them as well as raising awareness.

What are the main goals you'd like to achieve with Girls Against?

Anni: We have a wonderful platform to really make a difference. We have been shown so much support, so we definitely want to seize the opportunity. Our main goal is to make gigs anxiety free, to completely eradicate sexual harassment at gigs so that everyone can attend them without worrying about what may happen to them. If we can make this happen on any scale, we will have done a great job.

Anna: We are in the middle of creating a survey to establish statistics, as currently none exist. We are also planning on directly contacting venues and security companies so they too can realise it occurs and can create a safety plan or brief to spot it…

This is an excerpt. To read the full article, visit tyci.org.uk. For more on Girls Against and what they do, follow them on Twitter (@girlsagainst).

DEAR WHITE PEOPLE

Ahead of the Glasgow Film Theatre's screening of Dear White People as part of the Coalition for Racial Equality and Rights' Black History Month programme, Anna Hodgart spoke to Zandra Yeamam, CRER's Communities and Campaigns Office, about the film and its importance.

Dear White People is a new film from Justin Simien, taking a satirical look at college campus race relations in the Obama generation. Dear White People won the 2014 Sundance Film Festival's Special Jury Award for Breakthrough Talent. We're really excited to catch the film later this week. Zandra, can you tell us a little bit about the film and why you chose to include it as part of CRER's Black History Month programming?

I was talking to the GFT about them getting back involved with Black History Month and this particular film was their idea. I haven't seen it but looked at the synopsis and thought it was perfect to open up a discussion about race and racism. The other issue is that there is underrepresentation of Black minority ethnic people in the film industry and hopefully this film will encourage more young Black people to push through the barriers.

The film takes a satirical and comedic approach to some serious issues and tensions, how important or effective do you think comedy is or can be as a vehicle for social commentary and change?

At times comedy can help us recognise how ridiculous we can be, particularly about issues of equality. The use of comedy might also make the issues more accessible to people who would not normally approach what some people might think is a heavy subject. I'm not saying that comedy will change the racist structures within our society however it does help to get the

discussion and debate in the public sphere.

Tell us a little bit about CRER and the work that you do.

We are an anti-racist organisation which takes rights based approach to challenging racism in Scotland. Our research explores how systems operate in the public sector and whether they meet the potential to combat racism. This allows for policy makers to rethink strategies that will eradicate institutional racism. You can find our State of the Nation publications on our website. On a more practical level, as well as co-ordinating Black History Month, we are working with the Scottish Government to develop a Racial Equality Framework for Scotland. We also run a political shadowing scheme to address the underrepresentation of Black minority ethnic people in politics.

Your Black History Month programme contains several events and talks that centre on the experience of black women and feminism. Why is this an important strand of your programme and what do you hope might be explored or highlighted through this strand?

Black History Month is an opportunity to raise the profile of African, Caribbean and Asian people who have sacrificed, contributed and achieved against a backdrop of racism, inequality and injustices and many woman throughout history have been integral to pushing against these barriers. We have been celebrating many of these women in Scotland since we started co-ordinating Black History Month in 2001. However there has been more interest in this due to Feminism being in the headlines a lot right now. Issues about gender balanced boards to pop star spats as well as the debate around the current movie Suffragette. Will we see a film about Sophie Duleep Singh, an Indian woman in Britain who was key to the Suffragette movement? Her contribution as well as many other Indian woman at that time in Britain was huge yet it is ignored both in the film and in school books. What are we saying to young women and men today if we continue to minimise or omit the history and contributions of Black people?

The need for intersectional feminism has gained traction and profile in recent years and social media has been a useful tool for women who have too often gone unheard or ignored within the feminist movement to gain a platform and open up a dialogue with hashtags like #YouOkSis and #solidarityisforwhitewomen trending worldwide. Do you feel this online movement is translating into real life action and from your point of view what else needs to happen?

If it has translated into real life action we would have to find evidence of that. It's not just for me to say what needs to happen but I do think creating a space for a wider discussion that includes intersectionality, as feminism is individual to every woman, has to be a good thing.

This is an excerpt. To read the full article, visit tyci.org.uk. For more on the CRER, head to crer.org.uk.

KATIE HARKIN

Ana Hine interviews the musician about her release on Leeds label Come Play With Me and what it's been like to go solo for the first time.

What is it about National Anthem of Nowhere that really resonates with you and why did you pick that song to cover?

It's a song I've loved for a long time but had kinda pushed to the back of my mind until it resurfaced this summer, like a whale from the deep. I was idly playing guitar at home and my hands just fell into the chords of the chorus. It felt apt considering the transatlantic year I've had, so I decided to work out the rest and it ended up being the natural song choice when Tony from CPWM asked me to record something. What's spooky is I've only recently remembered that it was Andrew Whiteman who first suggested I do a solo something when I crossed paths with him at a Broken Social Scene show a long time ago. So I think my brain was joining the dots for me. Not sure if he will hear it, but I guess it's also a thank you letter for the push.

What is your relationship to ideas of nationhood, nationality and the sea?

The world can seem very closed sometimes, especially when you're younger, but music can help make the world feel more permeable. Connections to songs originally formed in solitary bedrooms or through isolated headphones can collectively form a foundation for community, which feels tribal to me. More acutely, I've recently been on tour around mainland Europe opening for Torres, and more than ever, I do not take my freedom of movement for granted.

What, in your own words, is Come Play With Me about and why did you want to get involved with them?

I had been looking for a way to support Sensory Leeds as their work is so moving and inspiring. So when Tony approached me with his idea for a singles label with a local focus that was also willing to support the local heroes at Sensory, it seemed like a perfect fit.

How would you say the Leeds music scene has had an impact on you?

Immeasurably. I went to high school in Hyde Park (the student neighbourhood) and the sound of basement bands rumbling up on to the street was a tangible thrill I wanted to get to the root of. I'd been to big shows and festivals, but discovering the more DIY events in Leeds changed my notion of what making music meant. The first time a local band gave me that same feeling as the untouchable out-of-towners I'd previously watched, I was blown away…

You've been touring a lot as a session musician with Sleater-Kinney. What has that experience been like? What are your upcoming plans with the band?

I've really learnt the meaning of the word gratitude. It's been an incredibly legitimising experience and I feel so buoyed by their kindnesses. Having women like them put their faith in me has been galvanising beyond belief. I hope to be able to pass that feeling on.

Is it very different playing as a solo act than as part of a band? Why was a solo project something you wanted to pursue?

Absolutely. It's felt like a completely different challenge. The stakes are simultaneously high and low, because I only have myself to be responsible for and accountable to…

What have been some of your best and worst experiences as a woman in the music industry?

My best experiences playing music have always been the moments where parameters dissolve. Ideas of societal roles, gender, nationhood and a multitude of other tethers can evaporate in the heat of the moment. The negative experiences have almost always been linked to an attitude of entitlement, however that is expressed. Sexism and homophobia are just a couple of the ways it can be, though it seems to be that as it is increasingly difficult to survive as a musician, it isn't as an attractive a pursuit to those with an attitude of entitlement. It's a small silver lining.

What advice would you give young women looking to become musicians?

Seek collaboration, however fleeting. Decide what skills might be useful for you to have and pursue them the best you can. In my case, learning to drive and getting an old post van opened up a lot of opportunities for me. Trust your gut.

This is an excerpt. To read the full article, visit tyci.org.uk. For more on Katie's releases and touring plans, follow her on Twitter (@harkathon).

The Houston-based artist tells us about her latest collection, focusing on reclaiming the F word* (*feminism) for young girls.

I am a self-taught artist and illustrator working out of my home studio in Texas. Characterised by its female figures, cheeky animals and pastel colours, my watercolour paintings are decidedly feminine. For years, my artwork has relished in its femininity: flowers, cats, bunnies, confections, dollhouses, dresses, sequins and glitter. However, in 2014, the birth of my daughter encouraged me to re-examine my work and to evaluate what message, if any, my work was sending to my new baby girl.

After much thought, I realised my work has always contained a very subtle message. But the message was too subtle and it was time to make it louder; it was time to make it obvious. I had drawn girls wearing the frilliest dresses but also girls wearing camp shirts and boots. I had drawn

castles but also ships. I had drawn cats but also lions.

I realised, that in my own subtle and maybe even subconscious way, I had always wanted to portray a spectrum of girlhood and to say wherever you fall in that spectrum; it's OK. You are OK. You are better than OK.

And, in my new work, I wanted to take that message a step further and directly appeal to girls to embrace who they are and to demand equal treatment. While the artwork is still feminine and pastel and sweet, the word "feminist" is prominently and proudly on display.

The word "feminist" has gotten a bad reputation through decades of stereotyping, but it is time to bring the word back to it's true meaning. A feminist, served straight up and neat, is simply someone who treats others based on their merits and actions without any preconceived notions based on their gender.

And what's so taboo about that?

For more on Lisa's work, visit lisachowart.com.

TYCI CHRISTMAS SPECIAL

Ladysounds

EVERY YEAR, TYCI HOSTS A SPECIAL CHRISTMAS EVENT AND THIS YEAR WE'LL BE HAVING A DJ FACE-OFF BASED ON THEMES FROM OUR LADYSOUNDS SERIES! WE'LL BE ANNOUNCING FULL DETAILS REALLY SOON SO KEEP AN EYE ON TYCI.ORG.UK AND SAVE THE DATE.

SATURDAY 19 DECEMBER
11PM – 3AM
STEREO, 22 – 28 RENFIELD LANE, GLASGOW

£5 | TICKETS AVAILABLE FROM STEREOCAFEBAR.COM

COVER BY **JAIME CLANACHAN** (JAIMECLANACHAN.COM)
EDITED BY **LAUREN MAYBERRY** (TWITTER @LAURENEVEMAYBERRY)
THE REST BY **CECILIA STAMP** (CECILIASTAMP.COM)

TYCI RADIO / PODCASTS

THE LATEST EPISODE OF THE TYCI PODCAST IS ONLINE NOW AND CAN BE FOUND AT MIXCLOUD.COM/TYCIBLOG. OUR NEXT SUBCITY SHOW WILL BE FRIDAY 20 NOVEMBER, 5 – 7PM. TUNE IN AT SUBCITY.ORG/SHOWS/TYCI.